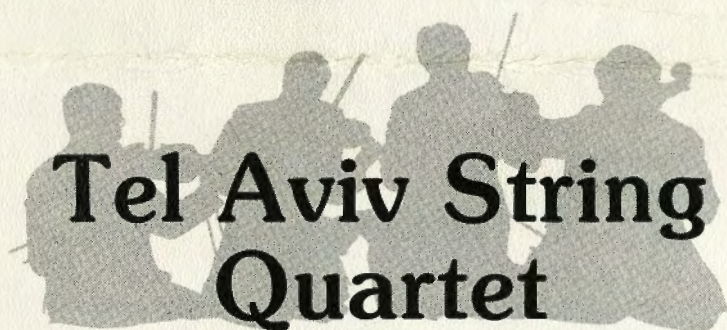


NINETEENTH SEASON
FOURTH CONCERT

**houston Friends of
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Shepherd School of Music

PRESENT THE



with Yona Ettlinger, clarinet

Chaim Taub, *violin*
Efim Boico, *violin*
Daniel Benyamini, *viola*
Uzi Wiesel, *cello*

Hamman Hall

Thursday, February 1, 1979
8:00 P.M.

Rice University

SSM
79.2.1
TEL

PROGRAM

Quartet in D, Opus 76, No. 5..... **Haydn**

Allegretto

Largo - Cantabile e mesto

Menuetto - Allegro

Finale - Presto

Quartet in F..... **Ravel**

Allegro moderato - très doux

Assez vif - très rythmé

Très lent

Vif et agité

Intermission

Quintet for Clarinet and Strings

in B Minor, Opus 115..... **Brahms**

Allegro

Adagio

Andantino - Presto non assai, ma con sentimento

Finale - Con moto

HOUSTON FRIENDS OF MUSIC is a non-profit organization dedicated to the presentation of chamber ensembles with national and international reputations and the development of new audiences for chamber music through concerts available to everyone.

HOUSTON FRIENDS OF MUSIC NINETEENTH SEASON

HOUSTON FRIENDS OF MUSIC/SHEPHERD SCHOOL OF MUSIC SECOND SEASON

October 19, 1978.....	Prague String Quartet
November 1, 1978.....	Paillard Chamber Orchestra
December 10, 1978.....	Friedman, Vardi, Silberstein String Trio
February 1, 1979.....	Tel Aviv String Quartet, with Yona Ettlinger, Clarinet
March 1, 1979.....	Baroque Music Masters
March 21, 1979.....	Vermeer String Quartet
April 11, 1979.....	Borodin String Quartet
May 2, 1979.....	Shepherd Woodwind Quintet

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Tel Aviv String Quartet

with Yona Ettlinger, Clarinet

The Tel Aviv String Quartet was founded in 1959, and its appearances in the city which bears its name, and which is the birthplace of three of its members, have become outstanding events in the musical life of the State of Israel. In 1962, the Quartet embarked on the first of its worldwide tours, playing in Australia and the Far East. It has since performed in the major cities of the United States, Canada, Ireland, South America, Asia, Africa, and frequently appears at the major music festivals of Europe. The Quartet has recorded for Harmonia Mundi, D-Camera, EMI and Decca.

Chaim Taub, violinist and leader of the Quartet, studied in Tel Aviv with Oeden Partosh and with Ivan Galamian at the Juilliard School of Music. After six years with the Pittsburgh Symphony Orchestra, he returned to Israel to join the Israel Philharmonic Orchestra where he holds the position of concertmaster.

Efim Boyko, violinist, was born in Russia where he graduated from a special music high school and studied in Moscow with David Oistrakh. He is the leader of the second violin section of the Israel Philharmonic Orchestra. **Daniel**

Benyamini, violist, graduated from the Jerusalem Academy of Music. He joined the Israel Philharmonic Orchestra in 1950 and since 1960 has lead the viola section. **Uzi Wiesel**, cellist, graduated from the Israeli Academy of Music in Tel Aviv and the Juilliard School of Music in New York where he studied with Bernard Greenhouse. In 1953, he received the Piatigorsky Award at Tanglewood, and in 1957, he won second prize at the International Concours in Moscow. Currently, Mr. Wiesel heads the cello department at the Tel Aviv University.

Yona Ettlinger, clarinetist, has performed regularly with the Tel Aviv String Quartet since its formation. Born in Germany, he came to Israel at the age of nine. After studying piano and clarinet there, he continued his clarinet studies in the United States and in France where he was a pupil of Louis Cahuzac. He has been solo clarinetist with the Israel Philharmonic for many years. Mr. Ettlinger is professor of chamber music and clarinet and conductor of the symphony orchestra of the Guildhall School of Music in London.



PROGRAM NOTES

In 1795 when **FRANZ JOSEPH HAYDN (1732-1809)** composed the six string quartets of Opus 76, he was at the peak of his musical powers that had been developing for over fifty years. In the art of the string quartet he could look about him and, except for his friend Mozart, find no peers but only imitators. Bocherini aped his style so closely that he was called "the wife of Haydn." Although the music of Hyadn is the prime example of the Classical period, he was, like other great composers (certainly including the other two represented on tonight's program), full of surprises and difficult to categorize simply. For

example, the introspection of his lyrical passages anticipates the Romantic period; the unfolding of an entire movement from one musical fragment presages Beethoven; and the occasional dissonances seem to leap a century or more.

In the Opus 76, No. 5 Quartet, these characteristics are seen clearly. The opening theme of the first movement, *Allegretto*, slyly beckons the listener to the promise of a straightforward uncomplicated movement in the Classical tradition. The melody is even repeated often enough to reinforce its familiarity. Then, after a short faster section, each instrument attempts to restate the first theme but seems unable to get past the first few notes without its own virtuosic embellishment, leading to a very free and almost improvisational feeling in the development of the little song that started the movement. The famous *Largo* has a theme which takes us deep into our own individual selves. It reminds us of Beethoven's statement that music is more important than philosophy. After a descending figure, violin and viola begin a dialogue in which a symmetrical echo is expected from the viola. An unanticipated response follows and leads to wandering tonalities which are picked up by the entire ensemble. For a brief period we wonder in what century this music was composed, until the tension of the unexpected resolves into the sweet and familiar and the music ends serenely. The *Menuetto* is spirited and has the shuffling asymmetry of the feeling of 2/4 alternating with 3/4 time. The cello in the Trio is full of mock brooding in a movement that is never sad. The final movement is full of rustic sounds and fast movement and has a happy resolution.

MAURICE RAVEL (1875-1937) was not a revolutionary composer. His desire was not to disrupt the musical forms and harmonies of his day but to extend them. He considered himself a classicist and felt more influenced by Faure' (to whom the F Major Quartet was dedicated) and Chabrier than by Debussy, with whom his relations were respectful but not warm. The Quartet in F Major was composed in 1902-1903 and is, therefore, a youthful work, stricter in form than many later compositions in which coloration often overshadows thematic material. Yet the musical establishment of the day considered it too revolutionary. Even Faure' found fault with the last movement, but it was Debussy who admired the work and advised Ravel not to change one note.

With the first few notes of the clearly stated opening theme of the *Allegro moderato*, a mood is created which prevails the entire quartet. In spite of many devices which give Ravel's music its characteristic color - tremolos, modulations, arpeggios, pizzicatos - the composer hews very closely to the thematic material and the movement ends quietly on a fragment of the opening theme. The second movement, *Assez vif*, opens with glistening pizzicatos and later shimmering tremolos, and trills in a heavily accented moving splash of sounds. In contrast, the muted middle section is more flowing and resembles the second theme of the first movement. The viola produces an eerie atmosphere in the first theme of the *Tres lent*. Themes from earlier movements run through in fragments but with an altogether different treatment. The cello, playing low down, does its part to foster the exotic ambience. Then arpeggios introduce a brighter section - as if the sun broke through the clouds - but cheerfulness does not last long in this movement, and the music drifts away in the mood in which it began. The

PROGRAM NOTES

Vif et agité is vigorous and full of the kind of coloration that was to characterize Ravel's last works - themes abruptly dropped, arpeggios, tremolos, trills, and unusual chords rising and falling with breathtaking speed. The excitement never diminishes until the end.

JOHANNES BRAHMS (1833-1897) composed the Clarinet Quintet Opus 115 in the summer of 1891 after many hours of detailed study of the technical and tonal characteristics of the instrument with his friend, clarinetist Richard Mühlfeld. The result of this collaboration was a work of inspired and consistent excellence, in which the clarinet is used not as a virtuoso instrument but as an integral and equal partner in the ensemble. In this work of Brahms' maturity (it was the last great instrumental composition) a feeling of restraint and contemplation prevails; all four movements have quiet endings.

The first movement, *Allegro*, begins with a placid theme built on thirds by the strings; the clarinet soon enters unobtrusively. The second subject is more vigorous and leads to a development full of high tension and stamping rhythms. A funereal march-like phrase leads back to the original theme on which the movement gently fades away. The *Adagio* is in a related but more poetic mood. It gives almost constant prominence to the clarinet which is in frequent apposition to the muted strings. In both the frequently recurring main theme and the elaborate ornaments there is ample opportunity to bear witness to the successful instruction Brahms received from his friend. The *Andantino* begins with a simple melody but the main part of the movement is a swift variant of it. Syncopation and off-beat accents add to the luster. The *Finale* is a two part theme, played by the strings with echos on the clarinet, and a set of five variations. As in so many of Brahms' variations, the theme is reshaped and separated into fragments in such a way that it is hardly recognizable until at the end the Master's magic recombines the parts into the whole.

Program Notes by Jack B. Mazow



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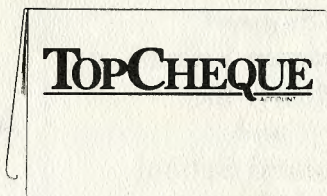
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